THEATRE ZELLER

Acollan MONDAY, NOV. 3, At 3

SCHNITZER

Accijan Hall, Tues, Aft., Oct. 28, at 3. PIANO RECITAL—REBECCA

DAVIDSON

CECILE de HOYARTH

FRANCIS ROGERS

Friday Evening Musicales

Nov. 28, Dec. 12-26, Jan. 16-30, Feb. 13-27, Mar. 12.

Gabriella BesanzoniLucile Orrell

Geraldine Farrar

Glovanni Martinelli

Arthur Rubinstein

Cyrena Van Gordon

Idelle Patterson

James Stanley

MUSIC STUDENTS RUSH HERE SEEKING SHORT CUT TO GLORY

"Get Rich Quick," Through Concert or Opera Stage, Is Fundamental Idea Prompting Most of Pupils, Their Music Teachers Complain

By W. J. HENDERSON.

NE of the interesting facts of this young musical season is that the conservatories are all crowded and the private teachers are besieged by pupils. From all parts of the country eager aspirants for musical fame have come to study in this city, not perhaps with a conviction that the teachers here are the best in the world, but assured that here they can steep their assimilative souls in the subtle atmosphere of art, the atmosphere of high and holy ideals.

Unfortunately the teachers are all voicing the old, old complaint that these pupils decline to believe that art is an exacting mistress for whose favor one must be willing to serve seven years. These students are all in search of a short cut to glory. They are thinking of music only as a means of becoming rich quickly. Which is only another way of saying that they wish to apply to their lives the "American standard of

Many of us have failed to find out who defined this "American standard of living" or how. As far as one can learn from conversation with working people it means that every American is born with an inalienable right to a house and lot, an automobile, diamonds and silk underwear for his wife, and 25 cent cigars for himself. Starting with this equipment, you may go as much further as you can; but there must be nothing below this.

that he has a right to live up to the American standard just as much as a tinsmith or a carpenter has, although he can do no more than furnish an inlight while the others are turning out angible wash boilers and staircases. which are absolutely necessary accompaniments of human existence.

The average music student in these days desires to start with the lowest requirements of the American standard as above outlined, and in two or three years work up to the possession of a town house, a country place, a vacht, at least two automobiles, fancy cows, poultry (why should Mrs. Paderwski have all the prize chickens?) pigs, dogs, and perhaps even children

When the teacher says, "I am obliged to tell you that you cannot become an artist without devoting yourself to carnest study for four or five years," the student answers, "Go to! I have jest read the advertisement of Signor Spinelleni, who guarantees to put the pupil on the concert or opera . one year." The teacher y

"I am not in that lin ness. I am engaged in teaching pils to become artists, and that talks time." Whereupn the pupil gives utterance once more: "Good day. I am for the teacher who will put me on the stage in a year."

The fact is that the typical music student of this period is not at all concerned about becoming an artist. He wishes to make money. Now a young man or woman with a rich, powerfu natural voice can get into opera very quickly. Furthermore, with the aid of semination of the voice accompanied large display "ads" and portraits, this young singer can become famous in an incredibly brief time.

But how long does all this last? A short life and a money making one may be within the reach of a few There is at this moment a celebrated enger who is singing much too often. but doing it with open eyes, realizing that the present celebrity is likely to be of brief duration and to be suddenly eclipsed by the splendor of some new star. But why embark upon that truth a pitiable confession of weak

Students of music as a rule know almost if not quite nothing about the history of their art. If they knew even a little they would probably be acquainted with the fact that all the great artists had long careers, that they made money not only while they were young, but in middle life and in come instances-not a few-wher

Voice Cannot Be Abused.

In the case of the singer this can true only if the voice lasts, and the voice cannot last if it is abused. In the case of the planist or other instrumental player continued favor with the public depends entirely on the er of the artist to sustain interest, and that means artistic growth. What has become of all the "sensational" planists and violinists? They had heir dazzling hour of glory and they But such as Hofmann. lauer and Gabrilowitsch play season ofter season and always with increasing favor. Whether Mischa Levitzki, Suiomar Novaes and the other counger performers will grow or reillimitable space after the habit of comets depends entirely upon the character of their artistic souls. All that the teacher can teach is technic and style, chiefly the former. full soul. But voice tecfinic can be nic more swiftly than others and to a

time in the company of artists of any money by being one or not. cues ideals, imagination, emotion, in- this: Have you the tremendous perof their lives is to perfect the means play well? with which they are to express themwith which they are to express them-acives. Give them inexhaustible tech-wield an immeasurably greater influ-

Naturally the music audent believes | nical resource and the rest will take care of itself.

Artists do not chatter about the hings that are most sacred to them. The veil is closely drawn about the tangible modicum of sweetness and mysteries of the spirit. Even in the presence of the merciless public, to which at every concert the final ap-peal is made, the artist never disrobes he inner self. His heart is no Phryne before the judges. What he puts into the composition which he interprets passes to the public as pscychic force human power unchained, unfettered, because fully expressed. But for himself the artist's creed is Omar's:

> Some letter of that after life to spell; And by and by my soul returned to me And answered, "I myself am heaven and hell."

What these great artists strive year after year to attain is a fuller and freer power of expression, and that means a more and more flawless technic. This thing which the foolish young students hope to acquire in a year is the study of the true artist's lifetime.

The Vital Thing in Success.

Technic is the means. It is the method of operation. But perfection in technic does not guarantee success. The human force behind the technic is he vital thing. But the technic stands between that force and the achievenent of its ability. Archimedes would have moved the world if he had possessed a lever big enough. Patti moved a world with her beautiful voice. She moved it for more than roice normally she would have lasted perhaps but fifteen or twenty years.

Patti moved the world to sunshine and smiles because hers was the su- can put you on the stage in six preme spirit of comedy. She sang months he is not appealing to your ometimes as the lark before heaven's artistic ambition but to your cupidity. igh gate in the splendor of sunrise. The chances are 1,000 to 1 that you Lilli Lehmann moved the world for forty years, too, but hers was the music of night and the stars, tragedy

But if you are of the sort of artistic and tears. It is not for every child fibre that cannot be kept away from this season under the auspices of the that practies in tones to be either a the study and practise of music, like Music League of the People's Institute. Patti or a Lehmann; but no one can little Handel in his garret, then prebe even a tolerable artist who has no pare yourself theroughly for the splen-

must be some one to use the art. A to have done it. Senator of a bygone generation said of Grant that he possessed the genius of | CONCERTS, RECITALS, NOTES OF | accomplishment. "When his work is done, there it is-done; and there is the man, except for the work, ordinary man, except for the work, ordinary fore." No one becomes great by the golden jubilee of Nahan Franko. The first performance of Vincen as a prominent participant in the musiar before." No one becomes great by

the handiwork of the Creator. The celebrated by an orchestral concert at maware of it. He puts the imprint of disspirit on the world simply by doing speare was no immortal poet when he began trying to write successful plays

Now the musical world is too much occupied with young persons who ought not to be on the stage but in Franko; overture, Rienzi, Wagner, con-Now the musical world is too much

on a toujours raison, le Destin toujours tort.

Destiny and Luck in Careers.

Well, it is indisputable that there is certain amount of luck in life. Probably destiny or fortune, whichever you It is impossible to impart style to a choose to call it, can more often be blamed for failures in the cases of taught; piano and violin technic can those who seek only riches than of be taught. Some pupils develop tech- those who aim at scientific achievement, learning as mere scholarship or far higher degree. There are techni- artistic excellence. A man who sets cal gifts as well as artistic. But when out to get rich and does not has surely technic is acquired the rest is per- failed, but he who sets out to become an artist and becomes one has not Did you ever pass any considerable failed, no matter whether he makes

In fine, then, the matter before the talking about their art. Do they dis- youthful aspirant reduces itself to lectual analysis? I have never sonal force, the far reaching imaginaheard them do so. They talk technic, tion, that will enable you to sway technic, technic. The endless struggle audiences even if you cannot sing or

CONCERTS OF THE WEEK.

SUNDAY—Sergei Rachmaninoff, piano recital, Carnegie Hall, 8 P. M. Flora Mora, piano recital, Aeolian Hall, 3 P. M. Inez Thetge, soprano; Freda Englehardt, violinist, joint recital, Selwyn Theatre, 3 P. M. Orchestral concert, Arnold Volpe, conductor, Hipponer 2 P. M. Orchestral Concert, Arnold Volpe, conductor, Hipponer 2 P. M. Orchestral Concert, Arnold Volpe, conductor, Hipponer 2 P. M. Orchestral Concert, Arnold Volpe, Conductor, Hipponer 2 P. M. Orchestral Concert, Arnold Volpe, Conductor, Hipponer 2 P. M. Orchestral Concert, Arnold Volpe, Conductor, Hipponer 2 P. M. Orchestral Concert, Arnold Volpe, Conductor, Hipponer 2 P. M. Orchestral Concert, Arnold Volpe, Conductor drome, 3 P. M. Lorena Zeller, soprano, Princess Theatre, 3 P. Nahan Franko's golden jubilee concert, Hippodrome, 8:15 P. M. MONDAY—Rudolph Ganz, planist, Aeolian Hall, 3 P. M. TUESDAY—Cecil Fanning, barytone, Aeolian Hall, 8:30 P. M. WEDNESDAY—Hans Hess, cellist, Aeolian Hall, 3 P. M. THURSDAY

THURSDAY—New Symphony Orchestra, Carnegie Hall 8:30 P. M. Helen Jeffrey, violinist, Acolian Hall, 3 P. M. Aubrey Yates,

DAY—New Symphony Orchestra, Carnegie Hall, 2:30 P. M. Lester Donahue, pianist, Aeolian Hall, 3 P. M. Cecil Burleigh, violin recital, Aeolian Hall, 8:15 P. M.

SATURDAY—Jascha Heifetz, violinist, Carnegie Hall, 2:30 P. M. Harry Cumpson, pianist, Aeolian Hall, 3 P. M.



ence if you knew just how to us your powers? When a teacher tells you that he

did career which lies before you. The Art is an acquirement. But there finest reward of a thing well done is

MUSIC.

substance of the soul, born there, cal activities of New York city will be bears the appropriate title "De Bello handlwork of the Creator. The celebrated by an orchestral concert at phony Society's concert under the direction who is truly great is frequently the Himodrome to night. Five swingers man who is truly great is frequently the Hippodrome to-night. Five eminent conductors will assist in the programme. Hall on Thursday afternoon, November They are Artur Bodanzky, Victor Her-13. It will be repeated at the afterbert, Leopold Stokowski of the Philadelphia Orchestra, Josef Stransky and Sam Franko. The orchestra of over a hundred men is Nahan Franko's.

ought not to be on the stage but in the orchestra stalls. Thousands of youth who sincerely love music believe that their adoration is a call from on high to join the priesthood. When they find that they have not minor, for two violins, Bach, Messrs, Sam reached the top but are wasting life and Nahan Franko (this concerto Mr. in continual slips from the lower Nahan Franko played with his brother rungs of fame's icy ladder they bestow their curses on the luck. As La Fontaine wisely remarked:

Le bien, nous le faisons; le mal, c'est la fortune;

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Le bien, nous le faisons; le mal, c'est la fortune;

Le bien, nous le faisons; le mal, c'est a free scholarship to a talented young boy violinist; Vienna waltz, Beauties of Badn, Komzak, Nahan Franko and oz-

> Mr. Franko expects to start a fund for educating children who show the marks of genius but have not the means to continue their education, and the prooreds from the evening's concert and from a countrywide tour which he will make later will go to endow a fund for

> Artur Bodansky has chosen the symphonic poem "Iberia" of Claude Debuser as the major number of the programme which the New Symphony Orchestria will give at its next pair of concerts at Carnegie Hall on Thursday evening. Oc-tober 33, and Friday afternoon, October 24. The full programme follows: Men-delseohn, overture, "Ruy Blas"; De-Brahms, violin concerto; Berlioz, echerzo "Queen Mah," "Rakoczy" march. Jacques Thibaud will be the soloist.

certs at the New York Hippodrome sen, violinist, and Amparito Farrar, while William Danforth will have the soprano, will be the assisting artists.

Mr. Volpe's splendid success at the Stadium last summer has convinced the founders of the New York Concert League that thousands of New Yorkers are anxious to have these popular are anxious to have these popular will be Sir Joseph, and Bertram Peacock and Morton Adkins will alternate cock and Morton Adkins will alternate the part of Vespone, the services of many of the singers who again popularized it last winter. Frank Moulan will be Sir Joseph, and Morton Adkins will have the pantomimic part of Vespone, the services of many of the singers who again popularized it last winter. priced concerts continue through the season. It is the purpose of this series in the role of Capt. Corcoran, Ralph to present the best orchestral music at Prainard and Craig Campbell will do prices well within the reach of the masses, and in accordance with this Blanche Duffield will sing the measures of the continuous of the same with the part of Ralph, while masses, and in accordance with this Blanche Duffield will sing the measures masses, and in accordance with this policy the management has placed the policy the management has placed the centire house on sale at prices from 25 cents to \$1. Unusual scenic and lighting effects have been arranged so that the music will be presented in an appropriate atmosphere. The programme follows: Overture, "Oberon," Weber; symphonic poem. "Les Preludes," Liszt; violin concerto, G mibor. Buch; suite, "Peer Gynt," Grieg; jews!

An element of district the measures of Josephine. On different nights Cora Tracy and Kale Condon will sing the measures of Josephine. On different nights Cora Tracy and Kale Condon will sing the measures of Josephine. On different nights Cora Tracy and Kale Condon will sing the measures of Josephine. On different nights Cora Tracy and Kale Condon will sing Little Putterwap, and Gladys Caldwell will be the Hebe. William Danforth as Dick Beatsay will add to the fun of the occurrence of the condon will sing Little Putterwap, and Gladys Caldwell will be the Hebe. William Danforth as Dick Beatsay will add to the fun of the occurrence of the condon will sing the measures of Josephine. On different nights Cora Tracy and Kale Condon will sing the measures of Josephine. Bruch; suite, "Peer Gynt," Grieg; jewel | An element of novelty will be in-

from "Faust," Gounod; overture, '1812," Tschnikowsky

VIOLINIST.

AEOLIAN

THURSDAY

The New York Symphony Orchestra These concerts will be conducted by Willem Willeke and Rene Pollain, the closing group are two songs written for Mr. Fanning, "The Time for Mak-

tion of Walter Damrosch in Carnegie noon concert in Aeolian Hall on No-vember 16. Debussy's "Berceuse He-roique," written shortly before its com-poser's death and dedicated to King Albert of Belgium and his soldiers, will receive its first American presentation at the concert of November 13.

As already announced the soluist for the society's opening concert on Thurs-day afternoon. November 6, in Carnegie Hall, will be Albert Spalding, who will play the Mendelssohn E minor violin

Flora Mora, a Cuban pianist, will give recital in Asolian Hall this afternoon.

Lorena Zeller, soprano, will give a first song recital here in the Princess Theatre this afternoon. Her programme includes old Italian arias, an air from Debussy's "L'Enfant Prodigue." French songs, and Rihm's song "Joy."

Rudolph Ganz will give his only piane recital in New York during the present season to-morrow afternoon in Acolian Hall. The programme follows: Liszt variations on a motiv by Bach: Schu-lert, three impromptus: Schumann, sona-

Gilbert and Sullivan will have their Gibert and Sullivan will have their dirst hearing of the present season at the Park Theatre by the Society of American Singers this week, when a double bill consisting of the perenntal "Pinafore," preceded by Persolese's "Mald Mistress," will be sung Monday, Tuesday, Wednesday and Thursday evenings. On Friday evening there will be a revival of Sydney Jones's "The Geisha," which has not been heard to. The first of Arnold Volpe's orchestral concerts at the New York Hippodrome will take place this afternoon. Mr. Volpe will present his symphony orchestra of 100 men in an all popular and varied programme. Sascha Jacobasen, violinist, and Amparito Farrar, soprano, will be the assisting artists.

jected into "The Gelsha" by the appearance in the title role of Lady Tsen Mei, the Chinese prima donna, who will now effect her operatic debut in New York. Gladys Caldwell will sing Mollie Scamore and Cora Tracy's versatility will again be proved by her characterization of Juli-ette, the French maid. Morton Adkins will sing Fairfax and Frank Moulan will evoke fun as Wun Hi. Bertram Peacock will be heard as Cunningham and Her-bert Waterous as Imari. Craig Campbell and Ralph Brainard will alternate as Kafan and the other roles will be sustained by various members of the company. Johany McGhie will conduct the performances. The stage will be under the direction of Charles Jones. The scenery will be new.

will consist of six concerts at the e Witt Clinton and Stuyvesant high books on the evening of Newsphere group of old French airs, which are De Witt Clinton and Stuyvesant high group of old French airs, which are schools on the evenings of November followed by modern French songs, Pea-15, December 13, January 10, February 7, February 14 and March 13. The tured in the list are Leewe's ballad. "Archibald Douglass," and four songe the total parts of the auditorium of the auditorium of the auditorium of the state of the auditorium of the state of the auditorium of the state of the state

Continued on following page

- HIPPODROME-TONIGHT at 8:15 Golden Jubilee NAHAN FRANKO

Grand Orchestral Program Orchestra of 110 Men 5-Of America's Foremost Conductors 5 ARTHUR BODANZKY, VICTOR HER-BERT, SAM FRANKO, LEOPOLD STO-KOWSKI, JOSEF STRANSKY

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Piano Recital by
HARRY

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Symphony Orchestra

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KREISLER, LUCY GATES.

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Feb. 21—Adolph Bolm Ballet Intime.

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N Y SYMPHONY ORCHESTRA WALTER DAMROSCH, Conductor 4 Sat, Mornings at Acollan Hall, ubscription tickets for both series of certs at Room 1292, Acollan Bidg.

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HALL Tues. Eve., Mar. 2, at 8:18 N. Y. Chamber Music Soc.

SCHILLIG

JULES FALK Acollab Hall, Fri. Eve., Oct. 31, at 5:15

A LEXANDER GUNN
PIANO RECITAL (Chickering Plano)

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Anna Fitzie Amelita Galli-Curci Andrea de Segurola Rudelph Ganz Leopold Godonsky Carolina Lazzari Mary Warfel John McCormack Winston Wilkinson Gluseppe de Luca Winston Wilkinson

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Gala Opening Performance "Die Meistersinger Concert" "A Night in Granada"

Conductor, Theodore Spiering, N with Margarete Ober-Arndt, Carl Braun, Horman Weil and the Meistersinger D Conductor, Louis Koemmenich, with Elsa Dismer (debut), Teles Longtin (debut), Albert Reiss, Salvatore Soite and "Die Fledermaus"

SUNDAY GRAND WAGNER CONCERT

DHILADELPHI A ORCHESTRA LEOPOLD STOKOWSKI, Conductor

5 Concerts, Carnegie Hall Tuesday Evening, Nov. 11: Dec. 2,

Jan. 6, Feb. 10, March 9.

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at 8.15-CONCERT BY MME.

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AEOLIAN HALL, TOMORROW AFT., AT 3 RUDOLPH

CARNEGIE HALL, This Afternoon

FULEIHAN

Aubrey Yates

testian Hall. This Afternoon at 3. PIANO FLORA MORA

Acoltan Hall, Tues, Evg., Oct. 21, at 8:15 HARITONE SONG RECITAL **Cecil Fanning**

Acolian Hall, To-morrow Mon., Ey, at 8:18
SONG RECITAL VAURAH

HANBURY

tenor, Acolian Hall, 8:15 P. M.